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The Book Table

Edited by EDMUND PEARSON

WILLIAM COBBETT. By Gilbert K. Chesterton. Dodd, Mead & Co., New York. \$2.

We are all better off for a liberal employment of invective, thinks Mr. Chesterton; and the bad state of things these recent years has been due in considerable part to "the comparative absence of abuse in social and senatorial life." A promise of better times is seen in the practice of certain Labor members of Parliament in cutting loose and shouting names, and on top of that we now have a revival of interest in that master of "splendid scurrility," William Cobbett. The persons and things excoriated by him deserved all they got, according to the author, and the man is now coming to be recognized, for all his obvious shortcomings, as a prophet who saw more clearly than any of his contemporaries the blighting effects of industrialism. The notion of Cobbett as an agitator who jumped from one extreme to another is indignantly repudiated; he was, "in every essential sense, a very consistent man." As a presumptive Tory he stood for the same causes that he supported when denounced as a Radical. The confusion was not in Cobbett, but in the terms "Radical" and "Tory." His changed attitude toward Thomas Paine was due, not to a change in his own principles, but to a realization that in his earlier days he had misunderstood Paine and had misjudged Paine's purposes. "Mr. Chesterton in his happiest vein," reads the jacket blurb, and the text supports the assertion. With a proper discount for the overplus of Chestertonian paradox and epigram, the reader will find herein a brilliantly executed characterization of the People's Tribune.

UPROOTED. By Brand Whitlock. D. Appleton & Co., New York. \$2.

In a story which grows both in texture and interest as it proceeds Brand Whitlock gives an adequate portrayal of Americans abroad, at Paris and on the Riviera. The center of the picture is the episode of Betty Marsh, the dashing, colorful, crude American girl, and Waldron, an elderly American artist, uprooted so long that he is a foreigner by instinct and taste. Their attraction for each other, because it remains a passing episode with wistful shadings, gives a certain beauty to the book. Betty is the modern, Middle-Western town product to the life. Her personality fairly jabs one in the eye. She ends, of course, by marrying a rising young engineer as ro-

bust and commonplace as he can be made. Several other types are well done—Bunker, the *nouveau riche*; Mrs. Richardson, the assiduous climber; Lady Agnes, a fine, sensible Englishwoman; and Dorothy, the widow of a French count, Waldron's one-time love, whose flavor is too faint and indefinite a perfume to linger. On the whole, a creditable, though ephemeral novel.

WARRIORS IN UNDRRESS. By F. J. Hudleston. Little, Brown & Co., Boston. \$3.50.

The librarian of the British War Office writes a pleasing book of essays in military biography. Mr. Hudleston's style is a little maddening; he suffers from a surfeit of ideas, and has recourse to a great number of foot-notes and parenthetical remarks. With this exception, however, the book is thoroughly enjoyable. Mr. Hudleston discusses Wellington, the Duke of York (Major Bagstock's friend), English and American generals of the Crimea and of the Civil War. He ventures on that dangerous ground for an Englishman, the use of American slang, and, although he seems to have learned it chiefly at the movies—or the cinema, as he would say—he is mainly correct. He is friendly and well informed on American affairs, and his book for many other reasons is to be commended to all who enjoy pleasant gossip about the old commanders.

HANGMAN'S HOUSE. By Donn Byrne. The Century Company, New York. \$2.50.

Mr. Byrne charms us with a novel that follows the romantic tradition, though we may question his right to call himself the last of the old school Irish novelists, heirs of Goldsmith, Sterne, and Lever. A century hence the *cognoscenti* may so acclaim him, but not for years can any man make definite pronouncement. The scene of this novel is the Dublin countryside in 1905 and its characters such well-defined types as an honest young squire with more character than brains, wealth enough for dignity of life, a courageous, quiet man—such is Dermot McDermot. Then there is Connaught O'Brien. Suffice to say she is all that one could wish in a heroine. Her father, Baron Glenmalure, erstwhile Lord Chief Justice of Ireland, would be very much at home in American municipal politics—a strong man, but "crooked as the left hind leg of a dog." He is honest only in family affairs and money matters, because he knows that in these relations honesty is the best policy. The author, forgetting to be romantic,

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achieves a notable characterization. This old reprobate is more than credible. He is alive. Obeying the command of her dying father, Connaught marries John Darcy. (His name and the heavy red beard mark him for a villain.) Connaught loves Dermot, yet she is bound to John Darcy. The tragic tangle admits of but one escape within the rules of the old school romancers. One may be certain of the outcome, but the process of arriving at it is an agreeable one. Racy Hibernianisms, the virile imaginative English of the Irish-born, lend this novel a distinction *sui generis* which its conventional plot and (with one exception) trite characterizations would otherwise deny it.

THE FOURTH QUEEN. By Isabel Paterson.
Boni & Liveright, New York. \$2.

This is not a treatise on poker, but a vivid and quickly moving story of the days of Queen Elizabeth, its events strung upon the adventures of young Jack Montagu, cadet of a good family and loyal subject of the great Queen.

The story opens with the sighting of the Spanish Armada off Plymouth and ends with the execution of the Earl of Essex, a period of thirteen years, during which Montagu's adventures are many and various. When the signal fires were seen which heralded the approach of the invaders, the recruiting ports were fairly swamped with young men of every degree who sought to serve against the Don, and the officers tried hard to send the raw recruits back to their farms and trades. Young Montagu, however, had a service warrant, and finally was taken on board a wretched craft, destined to be used as a fire-ship, and the next two chapters contain a glowing description of the great fight when the Spanish fleet was dispersed. Then follows an account of Montagu's presentation at Court, which brings vividly before us, not only Queen Elizabeth, but her maids of honor, her lords-in-waiting, and such notable figures as Burghley, Walsingham, and Lord Essex.

Montagu's adventures include his transportation to the West Indies, his escape, and his marriage with the granddaughter of Sir Thomas More. He is arrested as implicated in the affair which brought Essex to the scaffold, but escapes the latter's fate, and the book ends with his reunion with his wife and child.

Mrs. Paterson has done her work extremely well. Especially good are the scenes in which Queen Elizabeth figures and which bring her personality strongly before us—her vanity, her ungovernable temper, her hardness, but, in spite of all, the idol of her people, England's greatest queen.

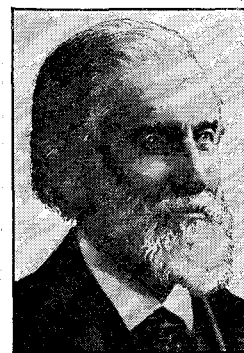
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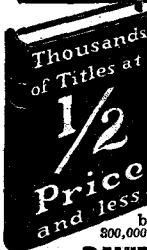
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Fiction

HEAT. By Isa Glenn. A. A. Knopf, New York. \$2.50.

A story of army life in the Philippines. The deteriorating effects of languid atmosphere, depressing heat, insidious perfumes and flower scents are undercurrents of this study of a fight between convention and tradition as against primitive passion over the soul and life of a young officer. His failure to distinguish between romance and honor is tragic in the extreme.

HERE AND BEYOND. By Edith Wharton. D. Appleton & Co., New York. \$2.50.

In this collection of short stories Mrs. Wharton takes the reader from bleak New England to torrid Africa and back again. The first story, "Miss Mary Pask," is an eerie tale of a lady who was more interesting dead than alive. All the cruelty of superstitious fact and fancy is woven into the story. "Bewitched" is a variation of the vampire theme; it tells of the nightly seductions of an unimaginative New England farmer by a dead girl. Of her his wife says: "A stake through the breast! That's the old way; and it's the only way." At the tragic ending to the story one is hardly sure whether the tracks of bare feet over the snow to their meeting-place are those of the dead or her living sister. From the same source as the author's interesting book of travel "In Morocco" comes the story "The Seed of the Faith." Mr. Blandhorn is one of those missionaries who "had known robbery and murder and intrigue and all the dark maleficence of Africa; and he remained as serene, as confident and guileless as on the day when he had first set foot on that evil soil." His losing fight to bring religion to the land where "only Allah is great" is a tragic story of bringing coals to Newcastle. More cheery and delightfully satirical are "The Temperate Zone" and "Velvet Earpads." In the latter an unbelievably absent-minded professor is exposed to the wiles of a beautiful Russian refugee, and is the instrument of her great good fortune. His velvet earpads—a trick learned from Herbert Spencer—are a tip to all who wish to travel abroad in seclusion.

ODTAA. By John Masefield. The Macmillan Company, New York. \$2.50.

A weird and mocking tale is this last product from the ingenious mind of Mr. Masefield. He expels his hero from England and leads him to what would appear to be the Banda Oriental, in South America, where his troubles begin at once. They last but a few days—but such days and such nights! Were it other than Mr. Masefield who is writing, one would suspect him of trying to burlesque an old-fashioned dime novel. Something happens in every paragraph and there is no happy ending.

THE SECRET LISTENERS OF THE EAST. By D. G. Mukerji. E. P. Dutton & Co., New York. \$2.

A tale of India and Central Asia with almost as much of criminal incident and secret plotting as has Kipling's "Kim," but also, alas! without the genius of that great story. The descriptive part is better than the fiction.

THE NEST. By Anne Sedgwick. Houghton Mifflin Company, Boston. \$2.50.

Miss Sedgwick's short stories deserve to be known to the admirers of her "Tante" and "The Little French Girl." When "The Nest" first appeared (in 1913), *The Outlook* said, "Not a detail is missing from her pictures."

Biography

FIELDING THE NOVELIST. A Study in Literary Reputation. By Frederic T. Blanchard. The Yale University Press, New Haven, Conn. \$6.

While the final word on Fielding has perhaps been said by Professor W. L. Cross, this study by Mr. Blanchard is a work of especial worth to teachers and

students of the novel. The author says that "his object has been to trace, period by period, the estimation in which Fielding has been held as a novelist since the appearance of Joseph Andrews, and to point out the main influences—social, literary, individual—which have played a part in the assessment of his genius and achievement."

The story of Fielding is the story of a brave and genial soul. And how comforting to writers tremulously establishing reputations to know that Fielding's was not only grossly and continuously smirched by his contemporaries, but that his work had for a time scant appreciation from the succeeding generations of authors and critics. His special particular thorn in the flesh seems to have been his fateful appearance at the same time as Richardson. But, in spite of ill words and lack of notice from Samuel Johnson, Pope, Gray, Young, Chesterfield, Horace Walpole, and Murphy (his slanderous and superficial biographer), he drew praise from Coleridge, Hazlitt, Lamb, Scott, Southey, Leigh Hunt, Byron, and Thackeray, who all (eventually) flocked to his standard.

Professor Gummere asserts that "of all our novelists Fielding was the greatest, . . . combined breadth and keenness, classical culture and a delicate Gallic irony. . . . Of the race of Cervantes and Molière, he is unquestionably the great man of letters of the 'forties and 'fifties.'"

YELLOWSTONE KELLY. By Luther S. Kelly. The Yale University Press, New Haven. \$4.

To speak broadly, the most authentic records of past conditions are to be found in the pages of fiction rather than in those of the historian, for history is apt to prove lacking in color and picturesqueness. In the works of Miss Austen and Anthony Trollope, for example, one finds convincing and interesting portrayals of social, political, and ecclesiastical conditions prevalent in England during the last century, and Mr. Howells in his earlier novels has given us equally valuable pictures of those phases of more modern American life that he knew so well. But like praise cannot be given to the fiction dealing with life in the Far West of this country during its most picturesque period. Neither in the unreal, richly colored world created by Bret Harte nor in the cowboy novels so widely circulated at the present day do we find authentic accounts of life in mining camps or on the plains during frontier days. Mr. Kelly writes, not as a novelist, but as a historian, and his work is rich in the best qualities of both. In a foreword by General Miles that distinguished soldier ranks Luther S. Kelly with such men as Daniel Boone, David Crockett, and Kit Carson as fighter and pioneer, and adds: "He loved the romance of the frontier and seemed to appreciate and enjoy the beauty and grandeur of nature in the highest degree." Mr. Kelly's book bears out this high praise. It is an account of his life on the plains, where he served as scout and soldier, written in plain language, in most interesting fashion, and without undue boasting. His work has permanent value because of its pictures of the old frontier life long since passed away.

It was a period when millions of wild animals, many of which are now almost extinct, roamed over the plains, and when great bands of hostile Indians fought vigorously against the encroaching tide of civilization. Mr. Kelly took his part in many of the battles fought between the savages and the troops commanded by General Miles. He was also present at several of the parleys between the chiefs of the two opposing forces, and narrates in detail the ceremonious smoking of the pipe of peace. In view of the current outcry against military training, it is interesting to note what he has to say of a service which in his day meant much hardship,

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savage fighting, and eternal vigilance: "There is nothing finer for a young fellow than a three-year term in the United States Army, for it teaches him method, manliness, physical welfare, and obedience to authority. One enlistment is sufficient, however, unless one wishes to make soldiering a profession."

Essays and Criticism

A CASUAL COMMENTARY. By Rose Macaulay. Bont & Liveright, New York. \$2.

Like most collections of slight papers written for occasional publication, Miss Macaulay's new volume is uneven. But not a few of these talks show her at her best in light and cheerful irony; she doesn't take life too seriously and doesn't expect so to be taken herself.

INTELLECTUAL VAGABONDAGE: AN APOLOGY FOR THE INTELLIGENTSIA. By Floyd Dell. The George H. Doran Company, New York. \$1.25.

"From Defoe to Oscar Wilde" might too obviously have served as title for Part One of this stimulating study in literature. Mr. Dell prefers "Literature and the Machine Age." He uncovers the spiritual roots of the immediate widespread popularity of "Robinson Crusoe," using that famous narrative as a divining rod to trace hidden springs of eighteenth-century thought. Trade in the saddle was dealing the death blow to feudalism, and the *bourgeoisie* coming into its own dreamed of utopias. Individualism, personified by Rousseau and Voltaire, kindled the fires of American and French revolt. Byron and Shelley lead to a discussion of nineteenth-century influences, Darwin, and the *fin de siècle*. Part Two—"A Spiritual Autobiography of My Own Generation in Its Literary and Social Aspects"—pictures the state of mind of the young *intelligentsia* of the first quarter of this century in relation to feminism, marriage, the struggle for existence, and art. The book is a plea, he tells us, "in defense of that generation of intelligent, sensitive, and more or less creative young people to which I and most of my friends belong."

Religion

THE WORSHIP OF NATURE. By Sir James George Frazer. Vol. I. The Macmillan Company, New York. \$4.

No one writes more learnedly and entertainingly about the beliefs and practices of primitive folk than the gifted author of "The Golden Bough." These twenty Gifford Lectures, delivered before the University of Edinburgh in 1924-5, have to do with the worship of the sky, the sun, and the earth. The mass of detail is enormous—so much so, indeed, that to the average reader it is likely to prove somewhat bewildering. The bewildered, however, can always turn back to the introductory lecture for respite and a fresh grip. For here, in the compass of eighteen pages, is distilled the essence of the whole subject. It is a chapter that will bear many readings. There are those who flout the value of this knowledge of beliefs and customs now regarded as false and absurd and in some cases monstrous, vicious, and cruel. But it is a knowledge, says the author, of great importance. By it we may picture the effort which it cost our predecessors to grope their way through the mists of ignorance and superstition. These gropers were the pioneers; they made the paths smooth for those who came after, and we walk in their footsteps. The lesson to draw from their long wanderings and manifold aberrations in the search for the true and the good is one, not of pride, but humility, for it teaches us the frailty of human nature. The mind of man has always refused to acquiesce in the phenomena of sense. By an irresistible impulse it is driven to seek for something which it assumes to be more real than the shifting scenes of the sensible world. From animism, the earliest

expression of this impulse, to the modern search for the constituents of the atom, there is an orderly progress in the ceaseless search after the real, the invisible, the eternal. The atom and the electron, be it remembered, are as much beyond our sense as are gnomes and fairies; and even should some now unanticipated invention enable us to see these theoretical particles, we should go on to analyze them into minuter parts, and so on to infinity. A profound and informing book of the merits of which a brief comment can give no more than a crude hint.

The West

MEN AND HORSES. By Ross Santee. The Century Company, New York. \$3.

It is unfortunate for both author and publisher that Ross Santee's sketches of the West, with black-and-white hand-made insertions, should appear so soon after the Scribners did the same thing by Will James. The book will, almost inevitably, be considered an imitation by the thoughtless, and there is no evidence to show that it is anything of the sort.

Will James and Ross Santee were both cow-punchers at one time, they both draw with a Remington accent, and their literary style is by O. Henry out of Bret Harte. Weighed in this office's delicate critical scales, "Men and Horses" and "The Drifting Cowboy" (the Will James book) balance accurately. Santee does not draw quite as well, but he writes a trifle better; at least his superman exploits are not described in the first person, nor does his desire to appear unsophisticated make him omit all final g's. In either one of these books you will find the cowboy—the cowboy of the movies, the cowboy that all sensible small boys would like to be—about as well depicted as you could wish.

Both of these gentlemen are very solicitous to assure us that the cowboy has not disappeared. Indeed, he hasn't, and if he didn't wear the six-quart hat and the fuzzy pants twenty years ago while tending the kine, he wears them now, for life is always anxious to mirror art, and the movies have shown even the lowliest horse-wrangler what is expected of him. The cowboy has not disappeared; he has merely taken his place in the world's gallery of artistic characters along with Dutchmen in wooden shoes, Irish peasants, and Morris dancers.

Politics

FOUR AMERICAN PARTY LEADERS. By Charles E. Merriam. The Macmillan Company, New York. \$1.50.

Professor Merriam compares Lincoln, Roosevelt, Bryan, and Wilson and tries to discover the secret of their leadership. All, he finds, were men "of absolute integrity;" all (including Bryan) "were gifted with great intellectual capacity;" all (again including Bryan) were "richly endowed with a sense of humor;" all had extreme sensitivity to political currents; all, though prudent in compromise, were courageous; and all were adepts in group diplomacy. They had even two or three other qualities in common. All of them "seemed born to politics," and all (including Wilson) were "masters of dramatic expression." Two of them, Lincoln and Bryan, were gifted with a highly mimetic quality. Though Lincoln was a great debater, only one of the four, Bryan, was a great orator. There are readers in plenty who will rub their eyes a bit at some of the characterizations and wonder if the type is really saying what it seems to say. This is a field wherein, with most men, political passion largely governs judgment and objective valuation is difficult. But the book is to be warmly welcomed, even if one cannot agree with all of it. The highly important subject of the qualities of political leadership, too long slighted, receives herein some of the careful study to which it is entitled.



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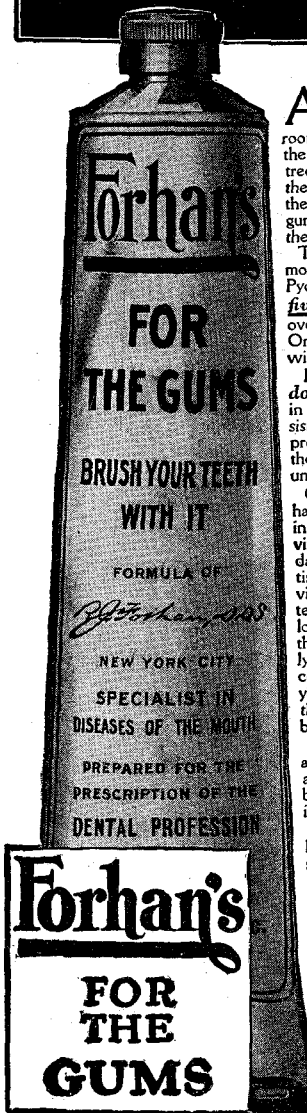
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*A signal of trouble –
tender and bleeding gums*



AS the soil nourishes the tree-roots the gums nourish the teeth. And as the tree decays if you bare the tree-roots, so do the teeth decay if the gums shrink down from the tooth-base.

This condition is common. It is known as Pyorrhea. **Four out of five** people who are over forty suffer from it. Ordinary tooth-pastes will not prevent it.

Forhan's Preparation does prevent it if used in time and used consistently. So Forhan's protects the tooth at the tooth-base which is unprotected by enamel.

On top of this Forhan's preserves gums in their pink, normal, vital condition. Use it daily and their firmed tissue-structure will vigorously support the teeth. They will not loosen. Neither will the mouth prematurely flatten through receding gums. Further, your gums will neither tender-up nor bleed.

Gums and teeth alike will be sounder, and your teeth will be scientifically polished, too.

If gum-shrinkage has already set in, start using Forhan's and consult a dentist immediately for special treatment.

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If the stammerer can talk with ease when alone, and most of them can, but stammers in the presence of others, it must be that in the presence of others he does something that interferes; and if we know what it is that interferes, and the stammerer be taught how to avoid that, it cannot but be that he is getting rid of the thing that makes him stammer. That's the philosophy of our method of cure. Let us tell you about it.

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Rolls and Discs

By LAWRENCE JACOB ABBOTT

WILL musical taste change under the influence of the phonograph? If it does, it should be a change for the better. Many compositions, we wager, now tolerated because they are heard only at occasional concerts will—if obtained in record form—be struggled through a few times and then quietly stored in the attic. And others will win more of the appreciation they deserve.

Phonograph Records

MARCHE SLAVE (Tchaikowsky). Played by the New York Philharmonic Orchestra, conducted by Willem Mengelberg. In two parts, on one record. Brunswick.

Two things are particularly worth mentioning in connection with this record. One is that Tchaikowsky's orchestral composition is played exactly as written, in unabbreviated form. The other is that the complete version is recorded on the two sides of a single disc. This feat has been accomplished through the new Brunswick light-ray recording, which produces a record that plays for six minutes without stopping. This is a step, at least, in the right direction. The ideal record, it has been said, is one which will play for an hour or so without interruption, so that a complete act of an opera or an entire symphony can be heard without the annoyance of changing discs. Ideal—unless a Bruckner symphony were recorded! But for us, a twenty-minute record would be entirely satisfactory.

Mengelberg's orchestra gives an inspired but not too subtle performance of a not too subtle piece. The martial spirit dominates. The reproduction is extraordinarily clear and free from distortion, though at the expense of some loss of volume. Where the record is weakest is in reproducing the bass. The lower instruments sound distant and weak—even in such climaxes as the introduction of the theme of the Russian national anthem. Aside from that, the balance is perfect. And we have never heard a better recording of the mass attack of the strings in a symphony orchestra.

QUARTET IN G MINOR—Opus 10, First and Third Movements (Debussy). Played by the New York String Quartet. In two parts, on one record. Brunswick.

It is pleasurable to find a Debussy chamber work recorded, even in incomplete form. Although much is lost by not hearing the composition in its entirety, the crisp, vigorous, musicianly performance of the New York Quartet compensates for much. The work abounds in harmonic vagaries and in

sustained effects of strength, with rich, double-stopped chords. The recording itself is clear and faithful, reproducing the growling lower notes of the 'cello and the breathless softness with which the third movement begins.

SCOTCH STRATHSPEY AND REEL (Grainger). Performed by the Grainger Singers and Players, conducted by Frank Kasschau.

Something wholly different—and wholly irresistible. It is the Scotch equivalent of gypsy music or the war dances of the American Indians, and is replete with musical freshness. That, of course, is what we should expect from a Grainger setting.

TO A WILD ROSE; TO A WATER LILY—from Woodland Sketches (MacDowell—arranged by Stock). Played by the Chicago Symphony Orchestra, conducted by Frederick Stock. Victor.

Two short MacDowell pianoforte pieces are here arranged for full symphony orchestra. Arrangement and rendition alike are excellent. Frederick Stock, in doing both, exhibits rare tonal command over his orchestra. Yet we somehow feel that the subject-matter is not ideally fitted for such treatment. MacDowell's sketches are miniatures, and their charm as such is lost in the powerful sonority of an orchestral performance.

LIEBESTRÄUM (Liszt); **NAÏLA—Waltz** (Delibes-Dohnányi). Played by Wilhelm Bachaus; recorded in Europe. Victor.

PRELUDE (Mazur-Zucca); **WALTZ IN E MINOR** (Chopin). Played by Master Shura Cherkassky. Victor.

If the "Liebestraum" were not played so frequently at the "movies," we would perhaps be a less unsympathetic listener. Its sentimentalism is too apparent. "Naïla" is a pleasant concert waltz, but not particularly worth recording. And although Bachaus plays like the master pianist he is, the recording is only fair. In fact, Master Cherkassky gives us a more interesting musical dish. Immature in years, he manages to hide the fact quite well in his technique, poise, and mastery of expression. His piano sounds brilliantly crisp. While admitting that no piano records are so faithful to the instrument that any one could be fooled into thinking a piano were actually playing in the next room (which can be said of some records), we will assert that a record such as this of Cherkassky's does give an illusion of the character and quality of a grand piano.

ON MA JOURNEY (arranged by Boether); **SOMETIMES I FEEL LIKE A MOTHERLESS CHILD** (arranged by Brown). Sung by Paul Robeson, accompanied by Lawrence Brown. Victor.

Two admirable songs of the colored race, flavored with all the lilting swing of ragtime and the Charleston and haunting melody that is pure Negro.

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